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- HÉDOU, JULES. Jean Le Prince et son œuvre, suivi de nombreux documents inédits; portrait à l'eau-forte par Gilbert. Paris: Baur; Rapilly. 339 pp. 8vo. (300 copies at 20 francs, 50 at 30 francs.)
- JOSEPH-FELON. Art décoratif. Travaux de peinture, sculpture vitraux peints, architecture, céramique exécutés aux monuments publics et habitations privées. Précédé d'une introduction par Achille Millien. Paris: Monrocq frères. 12 pp. 4to.
- Kunst, Die alte und neue. Chromographirte und pantographirte Copien nach antiken und modernen Bildern mit kurzen Künstler-Notizen. 1 Serie. 12 Blatt, mit Text auf der Rückseite. Wandsbeck: Seitz. 1879. 4to.
- Kunst, Die für Alle. Eine Sammlung der vorzüglichsten Malerstücke, Radirungen und Formschnitte des 15-18 Jahrhunderts, herausgegeben von H. G. Gutekunst. Photogr. Fac-simile Drucke, mit Text von L. Weisser. 26-39 Lfg. Stuttgart: Neff. 1879. Fol. 3 marks each part of 2 plates and 2 sheets text.
- Kunst und Künstler des Mittelalters und der Neuzeit. Biographien und Charakteristiken. Unter Mitw. von Fachgen. herausg. von R. Dohme. 60-72 Lfg. (Andr. und Jac. Sansovino, von Adf. Rosenberg. Andr. Palladio, von R. Dohme.) Leipzig: Seemann. 1879. 4to. Illustr. 25.60 marks.
- LA GOURNERIE, É. DE. Histoire de Paris et de ses monuments. 4^e édit, comprenant les derniers événements et les monuments nouveaux. Tours: Mame & fils. 420 pp. Illustr. 4to.
- MARIETTE-PACHA, A. Abydos. Descriptions des fouilles exécutées sur l'emplacement de cette ville. T. 2: Temple de Sétî (supplément), temple de Ramsès, temple d'Osiris, petit temple de l'ouest, nécropole. Paris: Maisonneuve & Cie. 59 pp. Illustr. Folio.
- MARQUARDT, JO. UND THDR. MOMMSEN. Handbuch der römischen Alterthümer. VII. Bd. Das Privatleben der Römer von Jo. Marquardt. I. Thl. Mit. 2 lith. Taf. u. 12 Holzschn. Leipzig: Hirzel. 1879. xii + 372 pp. 8vo. 8 marks.
- Mémoires de la société archéologique et historique de l'Orléanais. T. 17, avec tableaux et atlas de 15 planches gravées. Paris: Société Bibliogr. 546 pp. 8vo.
- Mémoires de la société d'archéologie lorraine et du musée historique lorrain. 3^e série. 7^e vol. 29^e de la collection. Nancy. xx + 436 pp. Illustr. 8vo.
- MOOK, F. Aegypten's vormetallische Zeit. Mit 13 Taf. in Lichtdruck. u. 1 lith. Taf. Würzburg: Staudinger. 1880. v + 43 pp. 4to. 20 marks.
- NAGLER, G. K. Die Monogrammisten und diejenigen bekannten und unbekannten Künstler aller Schulen, welche sich zur Bezeichnung ihrer Werke eines figürlichen Zeichens, etc., bedient haben. Fortgesetzt von Andresen, und nach dem Tode beider von C. Claus. V. Bd. 4 Heft. München: Franz. 1879. pp. 289-384. 8vo. 2.80 marks.
- NORTHCOTE, REV. J. S., and BROWNLOW, REV. W. R. Roma sotteranea. Part 2, Christian art; Part 3, Epitaphs. London: Longmans. 1 vol. 8vo. 32s.
- SAUVAGEOT, CLAUDE. Le dessin à l'école primaire. Once cahiers. Paris: Delagrave. 176 pp., with 550 fig. Oblong 8vo. 25 centimes each part.
- SCHNAASE, C. Geschichte der bildenden Künste. VIII. Bd. 2 Abth. Herausgegeben von W. Lübke, unter Mitwirkung von O. Eisenmann. Stuttgart: Ebner & Seubert. 1879. lxxxiv + pp. 289-296. With engraved portr. and cuts in text. 8vo. (Conclusion.) 12 marks.
- STEVENSON, J. J. House architecture. 2 vols. London: Macmillan. 862 pp. Royal 8vo. 36s.
- STILLFRIED, H. Leben und Leistungen des Malers und Kupferstechers Georg Philipp Rugendas und seiner Nachkommen. Berlin: Heymann. 1879. xviii + 184 pp. Portr. 8vo. 6 marks.
- SWARTE, V. DE. Salon de 1879, chronique. Paris. 32 pp. 8vo. (From the *Bulletin français*.)
- Unser Heim im Schmuck der Kunst. Ein Bildercyclus zur Einrichtung des Wohnhauses in künstlerischer Ausstattung von J. Schmid, Weichardt u. A. Mit beschreibendem Text von O. Mothes. 2-4 Lfg. Leipzig: Schloemp. 1879. pp. 9-22; 6 plates and cuts in text. Fol. 2 marks each part.

PERIODICALS.

[Only those American Periodicals are included in this list which are not specially devoted to Art.]

- ATLANTIC MONTHLY for April:—Records of W. M. Hunt. I. By Henry C. Angell.
- HARPER'S MONTHLY for April:—Luca della Robbia and his School. By E. D. R. Bianciardi. Illustr.—Early History of Bible Illustration. By W. C. Prime. Illustr.
- HARPER'S WEEKLY for March 13:—The New York Etching Club. By James D. Smillie, President. Illustr.
- INTERNATIONAL REVIEW for April:—The Letters of Eugène Delacroix. By Henry James, Jr.—William Morris Hunt. By Sarah W. Whitman.
- SCRIBNER'S MONTHLY for April:—The Growth of Wood-cut Printing. I. Early Methods on the Hand-Press. 1450-1850. By Theodore L. De Vinne. Illustr.—A Profitable Art Industry: an Offer of Premiums. (In *Topics of the Time*.)

AMERICAN ART CHRONICLE.

ARCHÆOLOGY AND HISTORY.

THE ANTIQUITIES OF MEXICO. — Mr. P. Lorillard of New York City, well known as a merchant of great liberality, has organized an expedition for exploring the antiquities of Mexico. The expedition will start in April, under the direction of M. Charnay, a French scientist and explorer, with whom will be associated several gentlemen from New York. The cost of the expedition will be about \$60,000. Of this sum the French government, which co-operates in the enterprise, is to pay about one fifth or one sixth.

MUSEUMS AND COLLECTIONS.

THE METROPOLITAN MUSEUM OF ART, NEW YORK, will have been thrown open to the public by the time this number of the REVIEW is issued.

MUSEUM OF FINE ARTS, BOSTON. — The Fourth Report, for the year 1879, has just been published. It appears from this Report that the east wing of the front was finished in the course of the spring at a cost of \$57,313.08, and that the whole cost of the additions and alterations undertaken after the subscription of 1878 was \$60,814.12. The receipts for admission and for catalogues were considerably larger

than in 1878, but the expenses are also made larger by the cost of taking care of the new rooms. The receipts are sufficient to pay only about one third of the current expenses of the Museum. A small triangular piece of land in front of the Museum has been purchased for the sum of \$2,630.05, with the purpose of keeping it open, and the hope is expressed that the city will find it for the public interest to secure the rest of the unoccupied land in front of the Museum, and lay it out as a public square. The number of visitors during the year was 157,191, of which 19,638 paid an admission fee. The average daily number of visitors was: Saturdays (free), 1,161; Sundays (free), 1,509; paying days, 81. The pupils of the schools in the building, who have free access to the collections, are not included in the foregoing enumeration. On one Sunday, during the exhibition of Mr. Hunt's pictures, the number of visitors rose to 4,400. A special room is soon to be set aside for the library, but the appointment of a librarian will be deferred, until experience has shown how much occasion there will be for service of administration. The subscription of 1878 amounted to \$126,003; — donations and legacies received in 1879, \$9,641.85. The regular income of the Museum, applicable to purchases, amounts to only \$500 a year, derived from the Everett Statue Fund.

The list of donations of objects of art contains the names of thirty donors. As the more important of these donations have been chronicled, from time to time, in the REVIEW, it is unnecessary to repeat them here. — An exhibition of Stuart's portraits is to be held in May, and similar exhibitions devoted to the works of Allston and Copley are to follow in successive years. Exhibitions of contemporary art are to be held yearly in November, beginning this year.

ACADEMIES AND SCHOOLS.

YALE SCHOOL OF THE FINE ARTS, NEW HAVEN. — This department of Yale College has had a progressive existence of about ten years. In 1869 Prof. Weir was elected to the Chair of Painting and the Directorship of the School; in 1871, Prof. Niemeyer to that of Drawing. Being thus placed in the hands of professional artists, by the special demand of its founder, the professional character of the School was at once established, and has been maintained ever since. At present the Art Faculty is composed of six members, as follows: John F. Weir, Professor of Painting; John H. Niemeyer, Professor of Drawing; James M. Hoppin, Professor of the History of Art; — together with the following instructors: Harrison W. Lindsley, in Architecture; Frederick R. Hovey, in Perspective; and John P. C. Foster, M. D., in Anatomy. In addition to these, two branches of art instruction have just been inaugurated, Sculpture and Etching; thus completing the circle of the arts of design taught in the School, with every department well filled by a competent instructor. Every available room of the spacious art building is occupied and in active use. This building cost about \$225,000, and is a worthy monument of the wisdom, liberality, and culture of the late Mr. and Mrs. Augustus Russell Street, of New Haven, who gave upwards of \$317,000 to establish this institution. In it are two picture galleries. One contains Trumbull's most important works, 54 in number, including his Washington and portraits of other revolutionary celebrities; and about 100 paintings by American and foreign artists. The other, a collection of 120 original Italian paintings, covering a period of about three hundred years. There is besides a large and choice collection of casts from antique and Renaissance sculptures, distributed throughout the classrooms and other parts of the building, so that the materials for art instruction in the school are as complete as the more important element, the teaching force. There are 60 students in regular attendance; besides, 47 freshmen of the Sheffield Scientific School receive instruction in free-hand drawing, three hours per week; making in all 107 pupils. The regular students of the School are in constant and intimate communication with their instructors; for Prof. Weir and Prof. Niemeyer have their private studios on the same floor with the students' study-rooms. The effect of this close relationship is very marked in the thoroughness and earnestness of the work, the extraordinary progress of the students, and the almost perfect discipline of the School.

THE PENNSYLVANIA ACADEMY OF THE FINE ARTS, on the 24th of February, was endowed with a fund of \$50,000, by Mr. Joseph E. Temple, a retired merchant. The whole amount is invested in Academy bonds at 6% interest. The income for three years is to be added to the

fund; and Mr. Temple has also given two notes for \$500 each, to be applied in the same manner; so that, at the end of the three years (March 1, 1883) the fund will amount to \$60,000. The income thereafter accruing is to be applied as follows: one half, to purchase and medal works of American artists exhibited at the Academy; the remainder, to further the legitimate purposes of the institution at the discretion of the directors. The condition of the gift is that the Academy shall be opened free to the public one day in each week during the three years devoted to the increase of the fund; and two days in each week forever thereafter. Sunday has been selected as the first free day, commencing April 11th. As the number of medals to be awarded is limited to two each year, and their cost to \$100 each, there will be on the 1st of March, 1884, \$1,600 available for the purchase of pictures; and the same amount each year thereafter, as long as the fund remains invested in Academy bonds. When these bonds are paid off, the fund is to be invested in first-class railroad bonds, restricted to those of Pennsylvania roads east of the mountains and the United Railroads of New Jersey, or legal investments other than borough or city loans. The President, Treasurer, and Senior Director of the Academy are, under the formal agreement, *ex officio* the trustees of the fund, the title of which is "The Temple Trust Fund."

THE SCHOOL OF DESIGN OF THE OHIO MECHANICS' INSTITUTE OF CINCINNATI. — The annual exhibition of this school was held on the 9th, 10th, and 11th of March. The life class under charge of the veteran artist, Mr. C. T. Webber, has worked for four months past, during two evenings of each week, the lessons being limited to two hours each. The number of pupils enrolled has been twenty-five. Six pupils have also attended the sessions of the class in the day-time. A very large number of works in crayon and in oil were exhibited, and made a very creditable display. There have been also under instruction 87 pupils in the Mechanical Department, 42 in the Architectural Department, 62 in the Drawing Classes, and 19 in the class engaged in modelling in clay, making a total of 235 persons. A large number of designs for furniture, wall, and ceiling decorations, and other industrial objects, were exhibited. The number of pupils who have received instruction in these classes, since they were first opened in 1856, is 4,674. The present class is the largest during the last ten years.

THE MARYLAND INSTITUTE FOR THE PROMOTION OF MECHANIC ARTS, located in Baltimore, has memorialized the General Assembly of Maryland, — 1. To adopt preliminary measures to establish a systematic course of Free-hand and Mechanical Drawing in the public schools of the State, by granting to the Maryland Institute an annual appropriation to train and educate art teachers for these schools; and, 2. To grant the Institute an appropriation for the purpose of organizing and establishing an Art Industrial Museum in connection with its schools of Art and Design.

COOPER UNION, NEW YORK. — Mr. Alexander J. Davis, it is reported in the New York *Evening Post*, has offered to give his collection of engravings and his architectural library to the Cooper Union. The great want of this institution, next to money, is an art library for the use of the students, the present collection of books consisting of less than one hundred volumes.

THE BROOKLYN INSTITUTE, through Prof. F. T. L. Boyle, gives a report of the three months' operations of its

art schools. They opened with 17 pupils, and the number increased to 49, aged from eleven to fifty-five years. The average attendance, two nights a week, has been 31, and the progress made has been gratifying. The fees for six months are five dollars, so that, with about fifty lessons, the rate is only ten cents a lesson.

AMHERST COLLEGE. — The art gallery of the College, says the *Amherst Student*, has recently suffered heavily in the loss of the sailing vessel that was bringing the casts purchased for Amherst in Berlin. Among the lost pieces were reproductions of the *Lion's Gate at Mykenai*, the *Ariadne* of the Vatican, and the lately discovered *Hermes with the Infant Dionysos* by Praxiteles. Fortunately, the casts were insured, and so in time can be duplicated.

A STATE ART BUILDING IN CALIFORNIA. — At a meeting of the Regents of the State University held yesterday, the question of erecting an art building was discussed. The sum of \$25,000 has been donated by H. D. Bacon for the object, and the same amount has been appropriated by the State. The Regents decided to expend the \$50,000 in completing one section of the building. — *San Francisco Chronicle*, Feb. 11th.

LECTURES.

MR. JOHN SARTAIN, the well-known mezzo-tint engraver of Philadelphia, delivered a lecture lately, at the request of the Franklin Institute, on the seven styles of engraving. The lecture will be printed in the next number of the *Journal of the Institute*, and Mr. Sartain has also been asked to repeat it before the Pennsylvania Academy of Fine Arts.

EXHIBITIONS AND SALES.

NEW YORK. — The total number of works sold at the American Water-Color Society's Exhibition was 308, the amount realized footing up \$20,954. Of this total, \$20,522 were paid for 246 water-colors, and \$432 for 62 etchings. Last year's figures were \$9,000 for 118 water-colors and 5 etchings. The receipts for admission fees and catalogues will be between \$5,000 and \$6,000, nearly double the amount of last year.

At the reception of the Art Students' League, held on the evening of March 3d, the exhibition consisted entirely of pictures and photographs of works by Elihu Vedder. At the April reception, studies by Eastman Johnson and Humphrey Moore will be shown.

The collection of 72 water-colors, etc., which Mr. Winslow Homer offered for sale by auction at the Matthews Auction Rooms, on March 4th, realized \$1,037, — the prices obtained for individual works varying from \$5.50 to \$50 each. The drawings ranged in size from 8 by 10 to 16 by 22 inches, and were mostly rapid, but careful sketches.

The sale of the paintings belonging to Mr. J. Abner Harper, which took place at Chickering Hall on the evenings of March 12th and 13th, was very successful, the sum realized for the 144 works composing the collection amounting to \$105,380. Some of the highest prices paid were as follows: — Van Marcke, *Landscape and Cattle*, \$3,725; Perrault, *The Education of Azor*, \$3,450; Gérôme, *A. Bischari*, \$2,100; Zamacois, *The Disputed Game*, \$2,700; J. F. Millet, *Return to the Farm*, \$2,600. It is impossible to give a list here even of those pic-

tures, thirty-three in number, which brought one thousand dollars or more. The prices paid for the few American pictures included in the sale were as follows: — J. W. Casilear, *Landscape*, \$100; S. R. Gifford, *Lago Maggiore*, \$425; Winslow Homer, *Apple Blossoms*, \$55; Georg Lambdin, *Flowers*, \$40; William Magrath, *A Golden Prospect*, \$360; A. F. Tait, *A Chance for both Barrels*, \$490; W. Whittredge, *Landscape*, \$160; Chase, *Soldier's Head*, \$120; R. S. Gifford, *Little River, Mass.*, \$220; E. Johnson, *The Sweep*, \$625; Jarvis McEntee, *A Fall Day*, \$110; W. T. Richards, *Marine*, \$650; Tiffany, *A Moor*, \$270.

BROOKLYN. — The Spring Exhibition of the Brooklyn Art Association will open May 10th. Only works in oil will this time be exhibited.

PHILADELPHIA. — On the 3d of March, the Social Art Club of Philadelphia held a reception in the Academy of the Fine Arts. Material for conversation was furnished by a collection of paintings, engravings, bronzes, ceramics, tapestries, laces, and embroideries, and specimens of book-binding. In all the departments an attempt has been made to represent home as well as foreign work; though the strength of the exhibition, made up as it was mainly by loans from the richest private collections, was naturally in the foreign work. The pictures were generally important examples by living artists, the present Italian school being well represented. Altogether, it was a most enjoyable and instructive collection, and attracted many appreciative visitors during the week it was left on exhibition for the benefit of the Academy.

The Ninth Reception of the Philadelphia Society of Artists, the last of the season, was held at the Academy on March 13th. Forty-four works by members were exhibited.

Among the innovations to be introduced at the Fifty-first Annual Exhibition of the Academy, which opens April 5th, will be the constant attendance of an experienced salesman.

The late Prof. Schussele's studio sketches, etc. were sold at Hazeltine's Galleries on the 26th and 27th of February. The gross receipts amounted to about \$1,200. The catalogue included 293 pieces, 114 of which were presented by the purchasers to the Academy.

BOSTON. — Two interesting special exhibitions were held in Boston lately. Mr. George Inness placed on exhibition at the Art Club galleries a collection of twenty-one of his paintings, among them some very important late works as well as a few earlier examples, several of which were sold. Mr. C. C. Coleman showed twenty pictures at the galleries of Messrs. Doll and Richards, including his large decorative panels which were exhibited in Paris, Munich, and London. By the time this is published, there will also have opened at the gallery of Messrs. Williams and Everett an exhibition of the works of Mr. Elihu Vedder, consisting of the paintings, etc. previously shown in New York. At the same gallery Mr. Enneking will have a two days' sale, on the 9th and 10th of April, which is to be followed on the 16th by a sale of the works of Messrs. Benj. Champney, Shapleigh, and Albert Thompson.

The last Informal Exhibition of the Art Club, on the evening of March 6th, was of more than usual interest. The large gallery was occupied by the collection of pictures by George Inness, spoken of in the preceding paragraph, and the smaller gallery was mainly devoted to a collection

of etchings by R. Swain Gifford, of New York, and Peter Moran and Stephen Parrish, of Philadelphia. The pictures and etchings, as usual, remained on exhibition the whole of the week following. The Twenty-second Exhibition of the Club will open on April 16th, and close on May 8th.

At the sale of paintings by American and foreign artists, which took place at the gallery of Messrs. Noyes and Blakeslee, Feb. 25th and 26th, the prices ranged low. Some of the higher prices obtained for American pictures were as follows:—Jervis McEntee, *Late Autumn*, \$175; H. Bacon, *On Shipboard*, \$40; William Hart, *Landscape and Cattle*, \$290; George Inness, *Landscape and River*, \$180; T. W. Wood, *Awake and Asleep*, \$160; G. H. McCord, *Early Settlers*, \$155; J. G. Brown, *Perfectly satisfied*, \$200; Arthur Parton, *Pool in Ausable*, \$150.

The "American Art Gallery," lately opened under the patronage of a number of artists, has been closed again.

CHARLESTOWN, MASS. — The Second General Exhibition of the Art Club opened on March 4th, in the Warren Bank building, on Main Street. The pictures shown were mainly by Boston artists.

ST. LOUIS. — The St. Louis Club gave an exhibition of paintings to members at their Club-house, on the evening of March 4th. The collection, although not large, was very choice, and embraced some of the best examples of contemporary art owned in the city.

CINCINNATI. — The Women's Art Museum Association will give a reception for the exhibition of the works of American artists, on May 15th, at the Music Hall.

The Pottery Club of Cincinnati will hold an informal reception, some time during the month of April, at their work-room. Mr. Dallas will have a kiln in course of firing on the occasion, and the process of making pottery will be shown in all its various stages.

EXHIBITION OF THE SAN FRANCISCO ART ASSOCIATION. — The artists of San Francisco hit upon an odd way of advertising their exhibition. On a lot of posters, in which large blanks had been left, they painted sketches, including not only landscapes and marines, but caricatures of themselves. These posters were arranged in the windows along Montgomery Street, thus forming, says the *San Francisco Chronicle*, "a gallery of the fine arts for the free enjoyment of the public and the benefit of the Art Association." The exhibition itself, which opened with a private reception on the evening of March 2d, contained only sixty-five paintings. It is refreshing to note that, for once, "from the plenitude of room the work of the hanging committee has resulted in general satisfaction." Among the pictures mentioned by the local press are several by Thomas Hill, including a figure-piece representing an Indian subject; four landscapes by Keith; one by Rix; two genre pictures by Bouvy; *The Eagle's Nest*, an Indian subject, by Tavernier; *A Souvenir of Cluny*, by Deakin; still-life panels by Brooks; and works by Kunath, Robinson, Denny, Bradford, Coulter, Hahn, Straus, Bush, Strong, Narjot, Miss Ray, Miss Williams, Miss S. H. Foster, etc. Mr. Yates exhibited an etching.

THE CANADIAN ACADEMY OF ARTS opened with an exhibition of 549 pieces, of which 135 were oil-paintings. The Princess Louise contributed seven original sketches, figures, portraits, flowers, etc., among them a portrait of Motley, the historian. Quite a number of pictures were bought by the Marquis of Lorne.

CLUBS AND SOCIETIES.

AMERICAN WATER-COLOR SOCIETY. — At the annual meeting of this Society, held at the National Academy of Design on the evening of March 17th, the following officers were elected:—President, T. W. Wood; Secretary, Henry Farrer; Treasurer, George H. Smillie; Board of Control, J. G. Brown, J. C. Nicoll, S. Colman, A. F. Bellows. Mr. Arthur Quartley was elected a resident member.

THE BOSTON ART CLUB has purchased a tract of land situated on the southwest corner of Newbury and Dartmouth Streets, having a frontage on Newbury Street of fifty-four feet, by a depth of one hundred and twelve feet on Dartmouth Street, on which it is proposed to erect the new Club-house. A large portion of the funds needed has already been secured, and the Board of Management feel confident that the balance required will be forthcoming. A committee has been chosen to solicit plans in general competition from various architects, which plans will be examined by the Board, and a selection made from them will be submitted to the Club for choice and approval.

THE BOSTON ETCHING CLUB, lately formed, is composed of artists, designers, and architects, and has at present fifteen members. It holds monthly meetings for the transaction of business, interchange of thought, criticism, etc. The requirements for membership are the payment of \$10 initiation fee, a small monthly assessment, and the production of at least two etchings yearly. Its President is Mr. Edmund H. Garrett.

THE BROOKLYN ART CLUB has established a fund for the benefit of the heirs of its members. Each member is to contribute one or more works of art, to be sold once a year at auction. Whatever the contributions realize is held for the member, who must take one share (at twenty dollars) out of his proceeds, or may take five, but no more. The money is put in bank at compound interest, and cannot be drawn till the death of the member, when principal and interest, and an assessment of two per cent on the aggregate assets of the fund, are to be paid to the heirs. Over forty members have joined this section of the Club.

THE BROOKLYN ART SOCIAL is the name of a body of gentlemen, owners of paintings, and much interested in fine art. Weekly meetings are to be held at members' residences for the present.

THE PROVIDENCE ART CLUB. — A number of Providence (R. I.) artists have formed an association, to be called the Providence Art Club. The association will aim to fill a sphere similar to that of the Boston Art Club, in its endeavors to combine and promote social and artistic interests. Ladies are to be admitted to the full privileges of the Club. The following-named officers were elected:—Mr. J. S. Lincoln, President; Miss R. F. Peckham, Secretary; Mr. Charles E. Carpenter (architect), Treasurer.

THE ST. LOUIS SKETCH CLUB. — The second annual meeting of this Club was held on March 3d, and the following officers and directors were elected:—President, Prof. Halsey C. Ives; Vice-President, Howard S. Kretschmar; Treasurer, F. S. Ruckstuhl; Secretary, A. B. Green; Directors, Carl Gutherz, A. B. Thompson, and J. R. Meeker. A strong feeling was manifested in favor of a change from the present methods of working in the Club. It was argued with great force, that, instead of making sketches, the tendency was toward finished pictures; that

it involved too much labor and thought on the part of contributing members; and the Club was drifting away from the objects of its organization. The general feeling seemed to be in favor of the working members meeting every Wednesday evening for the purpose of making sketches, and that once a month a public reception be held, and the results of the work in the interim placed on exhibition at the Club rooms.

SAN FRANCISCO.—The artists of San Francisco are discussing the advisability of forming an association similar to the Artists' Fund Society, of New York. The formation of an Etching Club, to which each member is to contribute an etching monthly, is also under consideration.

NECROLOGY.

JAMES WELLSTOOD, engraver, born in Jersey City, Nov. 20th, 1855, died in the same city, March 14th, 1880. He studied the art of engraving with his father, William Wellstood, and at the time of his death was a member of the firm of W. Wellstood & Co., of New York. His principal engravings were *The Pointer*, in line, after a drawing by himself of the celebrated dog Sensation, size 13 × 19 inches, and *Safe in Port*, a marine, in line, after a painting by Thomas Moran, size 6 × 13 inches. As a young engraver, he was very successful; and, being ambitious of obtaining excellence in his profession, his future was apparently bright. His first attempt at stippling, a head well known under the title of *Nought and Carry One*, gave good evidence of his developing talent. His character was excellent. He was just and honorable, sometimes to his own detriment, and without any of the fast habits not unfrequently found in the young men of the day.

MONUMENTS.

At a special meeting of the New York Chamber of Commerce, held Feb. 21st, to consider the project of erecting a statue of Washington in the neighborhood of the Sub-Treasury, it was, on motion of Mr. William E. Dodge, "Resolved, that it be referred to a committee of twenty-five, appointed by the chair, to consider the propriety of erecting a monument in Wall Street, to commemorate the inauguration of George Washington as the first President of the United States, to ascertain if a suitable site can be had therefor, and suggest what further measures to adopt to carry the project into execution." The chairman, Mr. James Brown, announced the committee, with Mr. William E. Dodge at its head, and including the officers of the Chamber.

At a recent meeting of the Saratoga Monument Association, a letter was read from ex-Governor Horatio Seymour, in the course of which he said: "It is strange that—while the small State of Vermont is giving liberal aid toward erecting a monument at Bennington—New York, with its great wealth and population, has done nothing to show the regard of its people for patriotic sacrifice and sufferings. All historians, all military authors have ever looked upon the defeat and surrender of Burgoyne as the turning-point in the Revolutionary struggle. If our State will do nothing to show its appreciation of an affair within its limits so important and far-reaching in its consequences, we cannot hope for aid from the general government. If the Legislature shall deny the petition of the Association, we must

give up all hope of carrying out the plan of a suitable monument. In this case, what has been done upon the grounds will remain as a memorial, not of the great victory, but of the neglect and indifference of our State to a patriotic struggle. It will not do honor to our fathers, but will reflect disgrace upon this generation."

The Cowpens Centennial occurs on Jan. 17th, 1881. Among other ways of marking the recurrence of this historical day, it is proposed to erect a memorial column on or near the battle-field. "It would be a suitable recognition of the value of these commemorations," says the *Boston Advertiser*, "for Congress, in the name of the country, to crown the memorial column with a bronze statue of General Morgan, as the Senators and Representatives of the State [i. e. of South Carolina] have recommended."

As a supplement to the paragraph on Washington Monuments in Philadelphia, published in the March number of the REVIEW, a Philadelphia correspondent writes that several designs have been presented to a committee of the Society of the Cincinnati, but that no selection can be made until July 4th, when the Society meets.

Mr. Preston Powers, according to the *New York Evening Post*, will sail soon for Florence, to superintend the shipment of the statue of ex-Senator Collamer, which he executed by the order of the State of Vermont, to be placed in the Statuary Hall of the Capitol at Washington.

The model of Miss Anne Whitney's statue of Samuel Adams will probably be sent to the Chicopee foundry this week. Nearly three months will be required for preparing the mould and casting the bronze replica, so that it will be ready in time for inauguration on the fourth of July next. — *Boston Advertiser*, March 15th.

The balance left on hand after the completion of the Sumner statue in the Public Garden, at Boston, has been expended by the committee in the erection of a monument, in the form of a sarcophagus of white granite, above the grave of the deceased at Mount Auburn. The sarcophagus was designed by Mr. Alexander McDonald.

MISCELLANEOUS.

THE DECORATION OF THE NATIONAL CAPITOL.—The question of who shall be the successor of Brumidi in the finishing of the decoration of the Capitol at Washington has been the subject of numerous paragraphs in the daily press. It is reported that Brumidi himself designated Castagini, a Roman artist, as his choice, and that he left instructions with him concerning the work. There is considerable opposition developing, however, to the selection of another foreign painter, and the names of Mr. Louis C. Tiffany and Mr. John La Farge have been mentioned in connection with the frescos still to be executed. A Washington correspondent of the *Boston Transcript* has the following:—"Senator Voorhees, chairman of the Senate Committee on the Library, says that he is overrun with applicants who desire to complete the fresco on the frieze of the rotunda of the Capitol. Several of the parties assert that they understand the peculiar character of the work commenced by Signor Brumidi, and feel themselves fully competent to go on with it in the same style and complete it. The committee have decided not to be in any haste in this matter, as they have no desire to secure the services of an inefficient artist who would make a botch of

this grand work. They will receive all applications and testimonials, and give them due consideration, but will make no selection until they are fully convinced that they have found an artist entirely capable of finishing this work in exactly the style in which it was commenced. They consider that it will be better to allow this work to be delayed for a year or two, than to have it finished in an inferior manner; and, if competent persons cannot be found in this country, they propose to secure them from the art centres of Italy."

ST. LOUIS. — The most notable event of the season in the art circles of St. Louis was a reception tendered to the Art Society and artists on the evening of March 2d, in the Grand Hall of the Chamber of Commerce, by the President and Directors of the Merchants' Exchange. It is a fact of unusual significance when a body of fifteen hundred or two thousand men, deeply interested in flour, grain, cotton, and other commodities of merchandise, stop long enough from their barter and sale to realize the existence of that other class who know little of the affairs on 'Change, but are trying to learn something of that wonderful mystery called Nature, and invite them to become their guests, and to bring the product of their easels to the temple of commerce for exhibition. Nearly all of the painters brought their wares from the lofty crannies where they are wont to hibernate, and right royally did the men of mammon receive them. There were music and flowers in profusion, handsome women in gorgeous toilets, and the men who control the commerce of the great valley to welcome them. Nearly four thousand persons were present on invitation, and it was a grand success in every way. The merchants were brought to realize that, in order to enjoy to the fullest

extent the per cent gained in the marts of trade, they must do more to cultivate an appreciation of the beautiful; while the artists, strengthened and encouraged by the awakening interest in art manifested, returned to their work with renewed hope.

THE COLLEGE OF NEW JERSEY, at Princeton, has conferred the degree of LL.D. on Gen. di Cesnola, the eminent archæologist and Director of the Metropolitan Museum of Art at New York.

THE ENCOURAGEMENT OF AMERICAN ART. — There is an evident desire among American artists, or at least a considerable number of them, to "emancipate" themselves from the dealers, or, in other words, to sell "directly to the consumer." The sales-rooms lately established or soon to be established in various cities are an outcome of this feeling. The publishers of *Scribner's Monthly* are determined to aid the artists, and therefore offer the services of their art department to the "almost numberless wealthy men and women who would like to purchase good pictures, if they could be assured of the quality of their purchases." They propose to purchase pictures to order, for any part of the country, on a plan which is set forth at length in the March number of the *Monthly*. Furthermore, for the benefit of young students in art, who may wish to devote themselves to the profitable profession of wood-engraving, the publishers announce three prizes, of \$100, \$75, and \$50 respectively, to be awarded to the three best specimens of wood-engraving sent to the office of *Scribner's Monthly* during the year 1880, by pupils in any art school, or under any private teacher in the United States. The details of the competition will be found in the April number of the *Monthly*.

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ARCHÆOLOGY AND HISTORY.

SAMOTHRACE. — The new work on Samothrace, announced in another column, will contain, — 1. Communications relating to the principal sanctuary of the famous Samothracian Mysteries, which had long been sought for, and which was at last rediscovered in 1875; 2. The restoration of an Ionian propylæum, erected by Ptolemy II., which bridged over the valley in which the mysteries were celebrated; 3. An investigation of great interest for art history concerning an *anathema* to which belonged the beautiful torso of Nike, found in 1863 by the French Consul, M. Champoiseau, and presented by him to the Louvre (see REVIEW, No. 3, p. 134). M. Champoiseau had failed to notice some gigantic blocks of marble, curiously formed, an examination of which suggested to Prof. Hauser the idea that they formed, as a whole, the prow of a ship, on the deck of which stood the statue of Nike. With the help of fragments preserved in the Louvre, Prof. Zumbusch, of Vienna, has completed the statue of Nike, and this restoration, as well as the discovery of the pedestal, proves that the whole monument corresponds exactly

with the design on a medal which Demetrius Poliorcetes caused to be struck in remembrance of the naval battle of the year 306 B. C. This research derives a peculiar interest and a very welcome confirmation from the circumstance that M. Champoiseau, at the personal suggestion of Prof. Conze, has lately disinterred the blocks of marble of the pedestal in Samothrace, has taken them to Paris, put them together in the Louvre, and has restored them to their primitive form, that of the colossal prow of a ship. These particulars are taken from the London *Academy*. An article by M. Champoiseau, in the *Revue Archéologique* for January, with an illustration showing the present condition of statue and pedestal, makes no mention of the interference of the Austrian *savants*.

THE SCULPTURES FROM PERGAMUM are to be placed in the rotunda of the old Museum in Berlin, until the proposed new Museum shall have been built. The fragments still to be received consist, according to a writer in the *Kunst Chronik*, mainly of architectural details, which will make it possible to divine the orders of the various ruins. These fragments are on their way, and will form the beginning of a new division of the Berlin Museum, specially